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Honky tonkin' Hiddleston

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BIOPICT 'I SAW THE LIGHT,' AND HE'S
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Meet Sox newbie Brett Lawrie 6 Movies that get Chicago 12 Hubbard's new hot eatery 22

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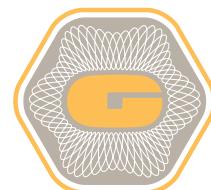
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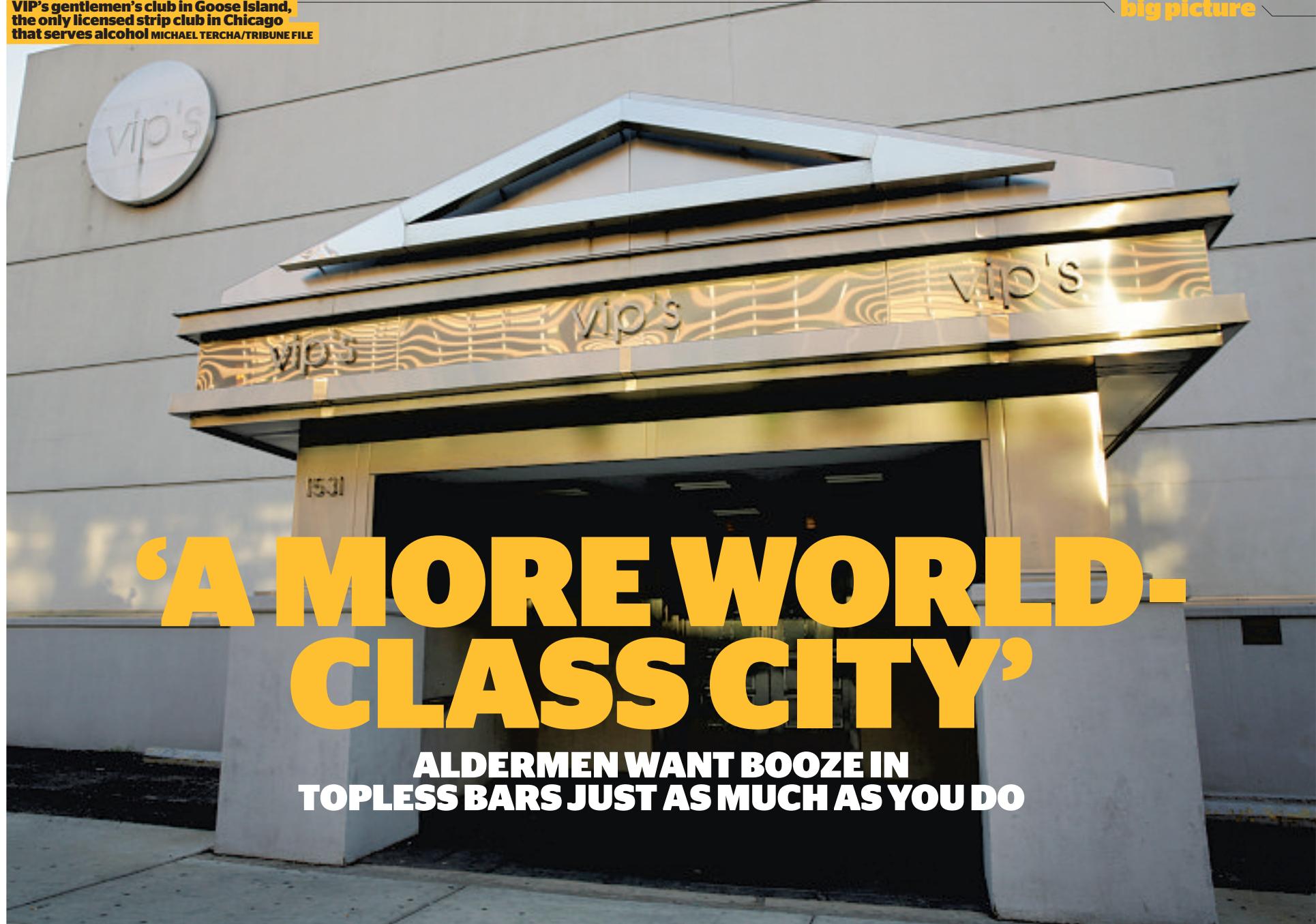


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'A MORE WORLD-CLASS CITY'

ALDERMEN WANT BOOZE IN TOPLESS BARS JUST AS MUCH AS YOU DO

By Rianne Coale | REDEYE

Chicago's home to some of the best restaurants, ballparks and buildings in the world, but according to some aldermen, the city hasn't fully realized its potential.

Why? Because we've not been able to mix topless bars and liquor sales. Duh.

"It makes Chicago a more world-class city where people can come do it. It happens in other cities all the time," Ald. Emma Mitts (37th) said recently, according to the Tribune. "It's been exploitative all the time, but people go there. It's not like it's not happening."

Under a proposed ordinance approved Tuesday by the City Council's zoning committee, patrons of Chicago strip clubs would be able to enjoy partially nude entertainers with a cocktail in hand. Because clearly that is what's keeping our city from becoming a shining beacon of modern life.

The proposal is sponsored by Mitts and backed by Southwest Side Ald. Edward Burke (14th).

Last year, Burke supported a plan to allow topless dancing in clubs where alcohol is sold, but the plan failed to pass.

So why not take another crack at it? The ordinance, which will head to the full City Council for consideration next week, would allow alcohol sales in bars with topless dancing.

"It makes Chicago a more world-class city where people can come do it. It happens in other cities all the time. It's been exploitative all the time, but people go there. It's not like it's not happening."

—Ald. Emma Mitts (37th)

But before you start stacking your wallet with dollar bills, full nudity in clubs that sell liquor would still be against the law.

Mitts has secured promises from "owners of adult cabaret establishments" to contribute \$400,000 to fund programming at three Chicago domestic violence shelters if the ordinance passes. Being able to sip a rum and Coke while looking at some lovely lady lumps is a small price to pay to get money where it needs to be, if you ask me.

Mitts said the new rules would put Chicago on equal footing with other big cities and would help Chicago compete for tourists.

Of the eight or so licensed strip clubs in Chicago, only one, VIP's on the Near North Side, serves alcohol, according to city officials.

Let the alcohol flow and the ta-tas show.

MORE ON THE ORDINANCE

The ordinance approved Tuesday by the City Council's zoning committee also contains language explicitly prohibiting "nonlive" adult entertainment businesses like adult book stores from converting to "adult cabarets" with nude dancing without getting special use permits.

Ald. Emma Mitts (37th) also said her ordinance would help eliminate crime in and around strip clubs by allowing club employees to better monitor how much alcohol people are consuming, instead of the current situation where patrons might carry in their own liquor or drink in their cars nearby before coming inside.

The ordinance is set to head to the full City Council for consideration next week. —TRIBUNE

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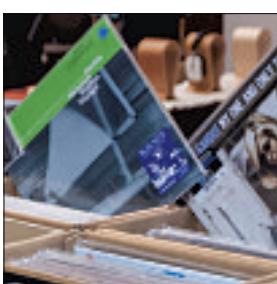
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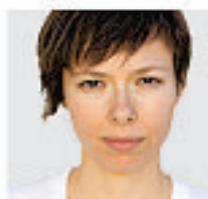
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the chatter

JOIN THE CONVERSATION

Who pays for a first date in a queer relationship?



Anna
Pulley

• @annapulley
• redeye@redeyechicago.com

Dear Anna
I read your article "Does the dude need to pay on the first date?" and I was wondering, since you ended the column with "... only a small number (about 10 percent) of hetero daters want a traditional arrangement," how does the gay community handle

this? Is it typically what you lightly touched on for heteros—"Whoever asks, pays?"—or is it more of the 50/50 rule? Or is it just as confusing as it is for us heteros?
—Curious George

Dear CG,

One of my favorite parts about being queer is that, because there are no default dating rules, we can make it up as we go along. That and because it quadruples my supply of slippery elm bark tea.

In a very informal social media poll, most of the responders professed a desire to split the bill evenly, with a few offering to pay for the whole date due to a sense of chivalry.

Steven Petrow, author of the aptly named "Steven Petrow's Complete Gay and Lesbian Manners," abides by the "You invite, you pay" rule. The hilarious writer Dara Nai took the rule a step further: "The inviter pays. The second dinner is an engagement party, so you put it on your joint credit card, which you just got."

Petrow also notes that the inviter-pays rule is especially good manners if the asker has also chosen the restaurant. I once made the tipsy mistake of offering to foot the bill for a first

date that had yet to be determined. She ended up choosing a schmancy wine bar, and I had to eat croutons for dinner the following week to make up for the lost income. And! She ended up pawning me off on her friend halfway through the date and leaving. #DatingIsGreat

A few respondents said that if they knew the other person made more money than they did, they'd be happy to let the wealthier person pay for the date. For one person, the goal was to make money transactions as comfortable as possible. She said she'd rather pay for everything than have "a millisecond of awkwardness."

To complicate matters somewhat, some folks had issues with doing Dutch, which they thought was "more of a friend move." It's true that, especially if you're not 100 percent sure you're on a date, going Dutch can send a confusing message, so it's a good idea to establish ground rules up front about both money and/or dateyness. The same is true for gay men worried about coming off as a "sugar daddy" type by offering to pay. Hash

out the details beforehand if you're wary or unsure.

In general, it didn't seem that the "Who pays?" question was one that ruffled as many feathers the way it did for hetero daters. "Know what? I've never thought about it before!" remarked one person.

Either way, Curious George, in any dating configuration, it's best to hash out the details beforehand if anyone is wary or unsure. Or, as nobody says, "Show me the monkey!"

ANNA PULLEY IS A REDEYE CONTRIBUTOR. WANT TO ASK ANNA AN ANONYMOUS QUESTION ABOUT LOVE, SEX OR DATING? EMAIL YOUR QUANDARY TO REDEYEDEDATING@GMAIL.COM.



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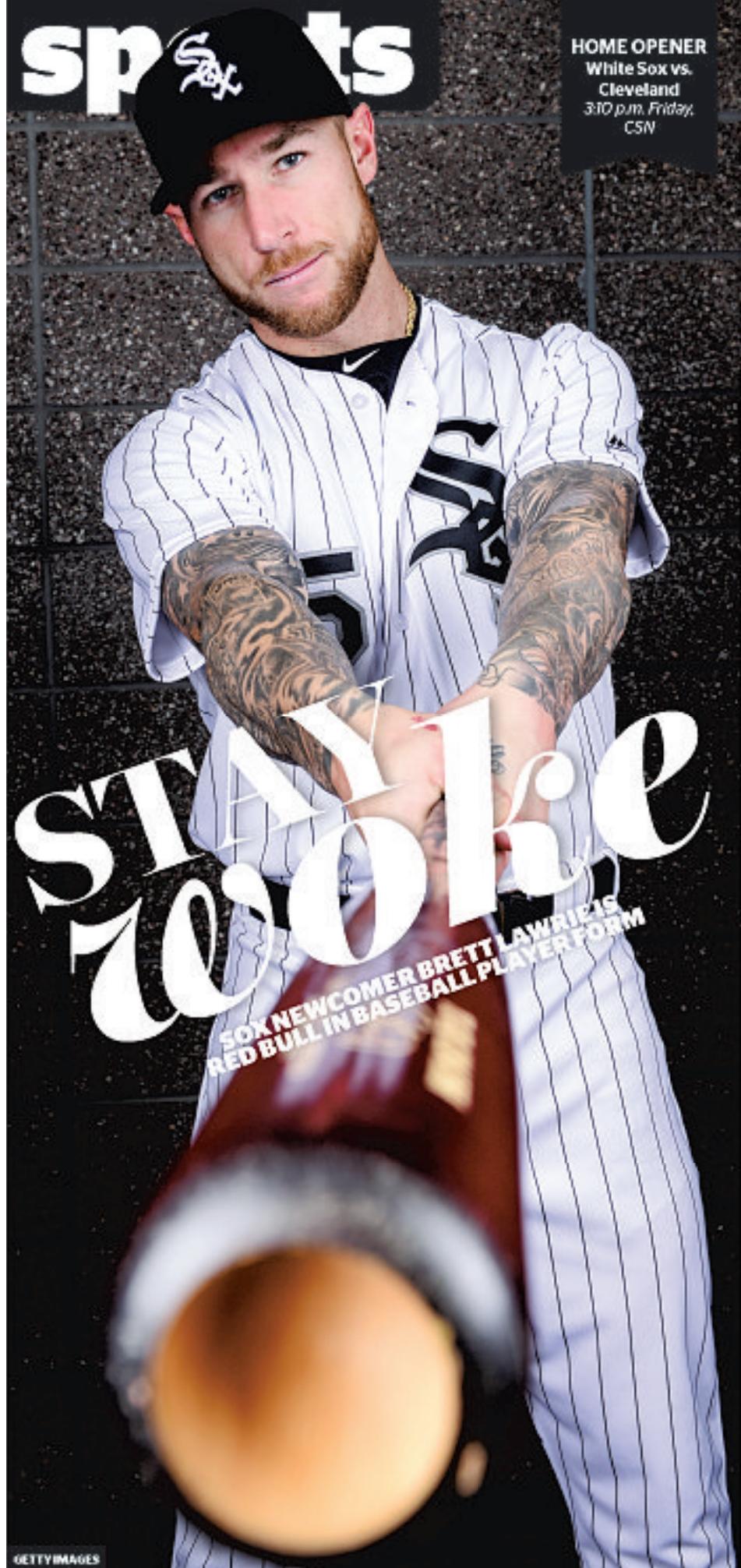
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SOX NEWCOMER BRETT LAWRIE'S
RED BULL IN BASEBALL PLAYER FORM

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GETTY IMAGES

By Chris Sosa | REDEYE

So help Brett Lawrie, he's going to put everyone in a good mood if it kills him.

The White Sox's new second baseman is known for cranking the energy in the room, as well as the music, way past 11. The team is hoping his 100 mph approach can help revive their playoff hopes in 2016. And although fans can't see how he does this in the clubhouse every day, they need only seek out his Instagram and Twitter feeds to get a glimpse.

As the Sox pursue their first postseason berth since 2008, Lawrie rolled out his thoughts on when he's most relaxed, why he puts his body in weird positions and his beloved German shepherd.

How did you acclimate yourself to the clubhouse, and when do you stop feeling like the new guy?

I didn't necessarily feel like the new guy. There were some other new faces in there as well. I guess I blended in. I wasn't coming into where I was the only new guy and I kind of had to get used to everybody. ... That made it a little bit more comforting. It's been pretty smooth.

What exactly is "Canadian fire," and is it contagious among your teammates?

It's something that I've played with, and it's just something that I've always had in sport. When I play basketball, when I play baseball, when I play golf, relatively anything that I do it's just something that I always have. At the same time, I feel like if I can put some good energy into the rest of the team, into the guys in the clubhouse, it just calls for a better day and puts everybody in a better mood. And I feel like if everybody's in a better mood, we're better off for it because we see each other more than we see our families and we need to make that apparent in there when we need to be around each other.

You've said you get your high motor from your dad. What did you inherit from your mom that helps you in baseball?

My mom is always able to be calm. As my dad is, but it's different in sport and everyone's calm in their own way. It may look like someone's going 100 miles an hour, but at the same time they're going at their own pace. My mom's very good at that stuff, and I attribute that to her.

Your German shepherd, Maui, often pops up on your Instagram feed. Who has more energy: you or her?

When it's morning and time to get up and get it going, my dog does. But kind of through the day when she's kind of getting tired, the tables kind of turn. But she's got a lot of energy, so I

like to wear her out a little bit, take her to the park and run her around and stuff like that.

When are you at your most relaxed?

[I'm at peace] knowing that when I come to the field that my body is in a good position and that I don't have to worry about this part of my body to get fired up today or this or that. That's when I feel when I'm at my best at my most relaxed, when my body feels calm and at ease and I'm able to get away from some hostility and just focus on baseball and not anything else.

What's your philosophy behind your training regimen, which includes contortions and gymnastics from time to time?

I used to do things differently. I used to lift heavy weights and do all these things. But I need to have longevity and I need to increase flexibility within my body because I feel like [it] was so wound up and so tight that I feel like I'm looking at all these guys doing these different positions and all these different moves, and I feel like those guys aren't necessarily more athletic than me.

I watch [MMA fighter] Conor McGregor, and that's where it all started, and watching the movement specialists that he works with and he trains with. It's just something that's way different, and I want to do stuff that no one else is really doing. ... It makes me ultimately better at the end of the day.

What's the method to your Instagram madness?

I don't know, I guess it's just stuff that I watch, stuff that I follow. I follow a lot of movement specialists on Instagram, a lot of people moving and doing weird things and being really strong in really weird ways, I guess you could say. Being a gymnast strong. I'm not 5-foot-4 like gymnasts, so for me being able to do some of these things, it's a test. It makes me want to get better at them.

What can fans expect from you on social media now that you're with the Sox?

I think just what they see right now. I'm positive. I like to have fun with the boys. I like music and I talk about music a lot. Just whatever the day presents, whatever is on my mind.

How much singing is there in the clubhouse, and will there be more videos of you rocking out like we see on Instagram?

That's the JamCam, an app that I have that allows you to play your own music and kind of just mouth it at the same time. I play some music in the clubhouse to keep it light in there. It puts everybody in a good mood.

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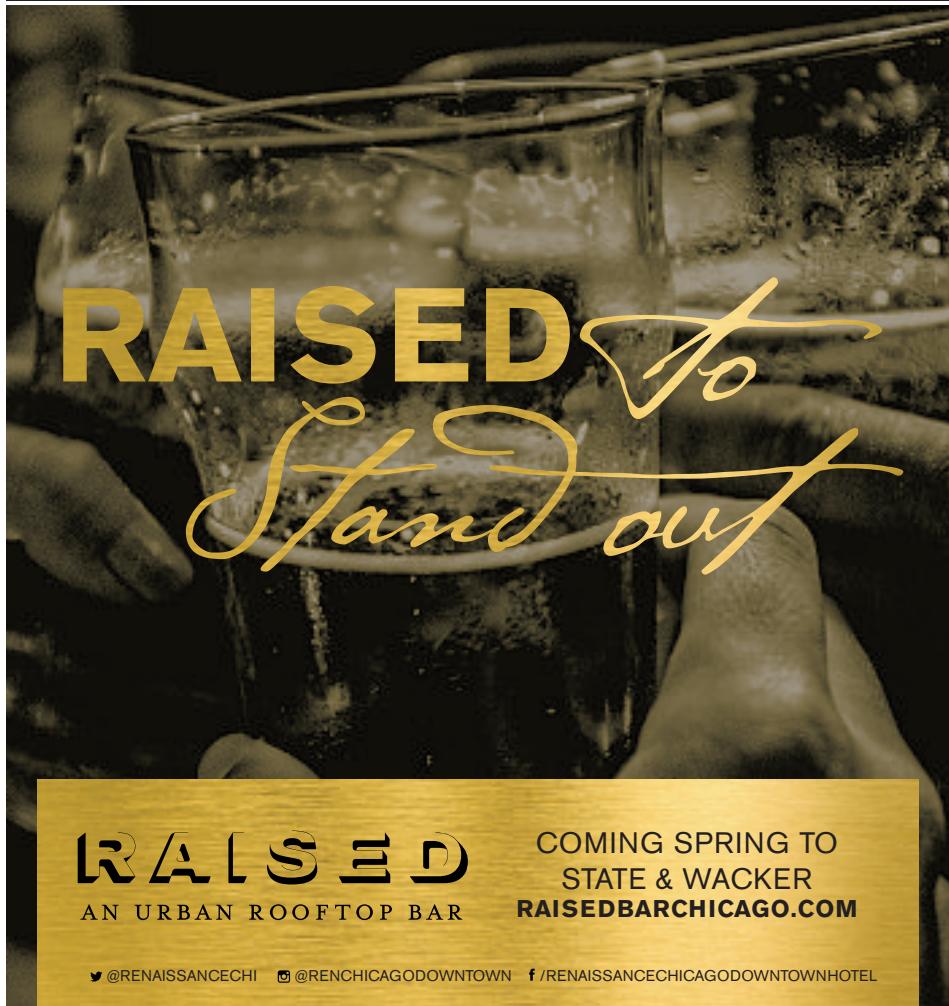


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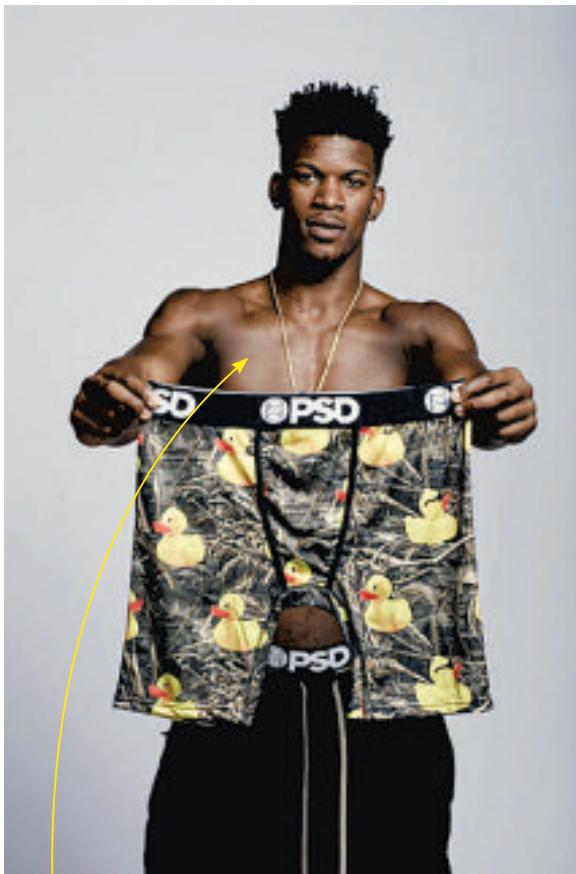
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JIMMY BUTLER: FASHION DESIGNER

Jimmy Butler will launch his first line of signature boxer briefs this fall through PSD, a premium underwear brand he co-owns with fellow NBA stars Kyrie Irving and Chandler Parsons and the company's founders. The Bulls guard's boxers will arrive at national retailers such as Foot Action and Shoe Palace during the back-to-school shopping season, though the brand primarily targets adult men. Butler was hands-on in designing his collection, which includes the retro-'90s feel. One pair uses Chicago scenery, and another incorporates the Bulls' colors of red and black.



IT'S BACK

Mitchell & Ness will sell a limited edition of **Michael Jordan**'s No. 45 home white jersey through the NBA apparel maker's partnership with Jordan Brand. The \$300 jersey goes on sale Friday at the United Center Bulls store, nbastore.com and other outlets. Jordan wore the number for 22 games of the regular season and playoffs in 1995 before switching back to his iconic 23.

QUOTE
“Being positive is the biggest thing. I think going down [to Rockford], I didn't want to be a sore thumb.”

—**Bryan Bickell**, whom the Blackhawks recalled from Rockford on Wednesday after he was reassigned Jan. 17. Bickell is here in part because the Hawks have a glut of forwards who were injured and out for Thursday's game—Marian Hossa, Andrew Shaw and Artem Anisimov—and Bickell knows his window to impress coach Joel Quenneville to earn playing time in the playoffs is a small one.

MICS ON

Calling games for a pro sports team is a hell of a vocal workout. Luckily, there are secrets to keeping one's voice velvety smooth.



Jason Benetti
@jasonbenetti/
White Sox



Stephen Bardo
@stephenbardo/
Sky



Eddie Olczyk
@EddieOlczyk/
Blackhawks



Dan Kelly
@DanKelly_21/
Fire



Len Kasper
@LenKasper/
Cubs

1 Which off-the-beaten-path sport would you love to call if given the opportunity?

Curling. It's bocce meets physics meets a sheet of ice. Classic drama.

Beach volleyball, because of the uniform designs!

Pro wrestling.

Beach soccer in Hawaii.

Australian rules football. It's so breathtakingly fast and chaotic. Always found it a perfect combo of soccer and American football.

2 When I'm not sure how to pronounce someone's name, I simply ...

... telepathically channel Ira Glass. He knows all. If he doesn't answer, I ask the player.

... say their first or last name only.

... say something like "Number 72 in red/white."

... stall and don't include that player in my call, unless they score right away, then you're done for.

... ask the person, "How do you pronounce your name?" Whatever they say is gospel to me.

3 What are the secrets to keeping your voice in prime announcing shape throughout the season?

Daily karaoke of Toto's greatest hits. "Africa" is rangy. And hot tea with honey. But mostly Toto.

One of my secrets is drinking 100 ounces of water on game days.

Soft-serve ice cream.

Hot yoga and daily studying of my cat MJ's rhythmic purrs.

By staying as physically fit as possible and avoiding talking during rock shows. That's it. No secrets.

4 Tell us the best catchphrase you've heard someone else use.

First: "... Put it on the board, yes!" Second: Conan O'Brien's "The Molecular Man!" from "Saturday Night Live."

"Some lingerie was left on the dock!"

Too many, but to pick one: "For all you young hockey players out there."

"He shoots, he scores." My late father perfected that call and caused many to try and imitate.

I can't think of one; I never study that. Catchphrases matter to me less than anything a broadcaster ever says.

5 If I had my own personalized line of microphones, they would definitely ...

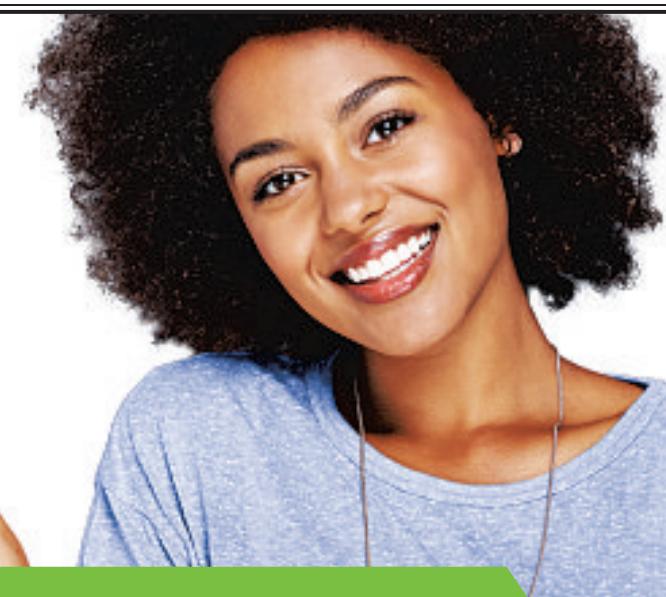
... change all incoming speech into Aaron Sorkin dialogue (Manufacturer's note: To turn on, user must walk and talk).

... be red, because that's my favorite color.

... be the shape of a racehorse.

... have air conditioning. Coupled with TV lights and summer heat, broadcast booths become saunas.

... come equipped with my own headphone mix on which I could tweak every sound on the broadcast to my liking.



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movies



Tom Hiddleston and Maddie Hasson in 'I Saw the Light'

Shades of blues

Super villain, spy, country music icon: Tom Hiddleston's comfort zone is massive

By Chris Sosa | REDEYE

Tom Hiddleston might be the perfect karaoke companion. After seeing him pull out his phone, snap his fingers and jam to blues legend Howlin' Wolf's "How Many More Years" during our recent interview, my inclination was to find the nearest dive bar with a microphone.

"How many more years/Have I got to let you dog me around," the song's creator wails from Hiddleston's device.

Then the 35-year-old actor jumps in to explain, "It's like he's swimming through the beat. This is such a great song, by the way," before singing with Wolf, "... sleeping six feet in the ground."

The London-born Hiddleston was demonstrating how he had to learn to sing off the beat, which flies in the face of what he was taught as a child, to play Hank Williams in the biopic "I Saw the Light" (in theaters now).

The vocal transformation is remarkable for someone who is mostly known for playing Loki in the Marvel Cinematic Universe, a role much more akin to his Shakespearean performances in his native country. Yet his musical acumen, combined with how comfortable he is comparing Williams to the British bard, are enough to quickly bring any country music novice up to speed.

When he's not portraying country music icons these days, he's channeling the spy within: He stars in the miniseries "The Night Manager," which debuts on AMC on April 19.

RedEye caught up with Hiddleston to discuss yodeling, what makes him feel like a kid again and Loki's likely plans while Iron Man and Captain America tear each other to pieces. @REDEYESPORTSCHI | CHSOSA@REDEYECHICAGO.COM

If Hank Williams were alive today, what do you think he would be writing songs about?

Gosh. Interesting, isn't it? I think they'd still be about very basic aspects about the human condition. They wouldn't necessarily be topical. He wouldn't be writing about pop culture or politics. I wonder if he were alive today if he might have taken on a political inclination, like Dylan, whose politics seems to express itself very quietly in songs like "Blowin' in the Wind."

Which of Williams' songs was the most difficult to master?

"Lovesick Blues," no question. The chord progressions are much more complex than many of his other songs. Most of his songs—"Move It

On Over," "I'm So Lonesome I Could Cry," "Long Gone Lonesome Blues," "I Saw the Light," "The Honky Tonk Blues," "My Bucket's Got a Hole In It"—the chord progressions follow a very basic blues template of 1, 4, 5. You start on an open E and your second chord is an A and your third chord is a B7. Simple. [By contrast,] "Lovesick Blues" is about seven or eight chords and the yodel jumps so dramatically in pitch and you have to hit that yodel in a split-second right in the pocket. Because also, like anything, whether you're riding a motorcycle or riding a horse, it's all about a mixture of control and freedom. So playing that song I had to be so technically in control of the guitar and my own voice and yet free enough that it rocked.



What's British for ...

In truth, there's no shaking the British out of London-born actor Tom Hiddleston. Not that anyone would want to. RedEye called upon his British-ness to make comparisons to American cultural staples.

Country music: "Folk music. I think it's Irish folk music, Scottish folk music, the stuff that you hear at a ceilidh." (That's a party with music, dancing, and often storytelling.)

Ten-gallon hats: "You see, we've appropriated so much of American culture in Britain. You see people walking around in baseball caps and beanies. What's the equivalent of a ten-gallon hat? Probably a flat cap."

Cowboy boots:
"Oxford shoes."

The Kardashians:
"Goodness, they're their own different, extraordinary species."

LeBron James:
"David Beckham."

The Walking Dead:
"Sherlock."

Deep-dish pizza:
[Laughs.] "Fish and chips."

You have said yodeling is "satisfying." Why is that?

I don't really know. The thing about singing is we listen to music so much now. It's so much a part of the fabric of our lives but in a very remote way. We listen to it on the radio, on our phones, on Spotify. But actually if you sing it's a very physical experience.

Even for those of us, like myself, who don't do it well.

[Laughs.] Right, yeah. And so yodeling is a strangely cathartic emotional release because it's a very joyful sound. It's a joyful expression of longing; I think that's where it comes from. Hank would always yodel in songs that are about longing, and yet the yodel itself is very joyful, so you have this kind of contrapuntal, sonic moment where actually he's singing about something quite sad but the expression of it is quite joyful. On "Long Gone Lonesome Blues," for example, he is basically singing about being lonely and alone, but it's got this fantastic yodel, which sounds great.

When you lived in a house with Rodney Crowell, the music director for "I Saw the Light," for five weeks, you said he had to "shake the British out of you." What does that mean exactly?

Children, to state the obvious, are

very susceptible and open to everything. And the way music reaches children I think in different countries is actually quite different. The music I was taught in England basically comes down from nursery rhymes and folk music, and I think music in America finds its roots in the blues. So what happens is as a child I grew up with an instinctive rhythm that was closer to Celtic folk music than to blues. So my inclination is to be quite metronomically precise on the beat, whereas a blues singer, somebody who's grown up around the blues, their instinctive rhythm is to be a little behind the beat, to be relaxed [and] off the beat. And so when I was singing these Hank Williams songs, which are basically blues songs, that's what Rodney was doing. Whenever we would lay down a demo track, he would say [breaks into Southern accent] "Oh, Tommy boy, you're on top of the beat, your Englishman is in evidence today. We have to shake it out of ya." So we would stop singing and we would sing Howlin' Wolf or some Jimmy Reed or some Jimmy Rogers because the way they sing, they're not singing on top of the beat at all, they're right behind it. [Howlin' Wolf] is like swimming through the beat.

Country music can be uplifting and spiritual, but Williams' life really didn't play out that way. One of the

most well-done scenes in the movie, for me, is when his wife, Audrey, has just gotten an abortion. Hank comes to confront her and they are so at odds with each other. Is a scene like that as emotionally draining as it appears on screen?

The pleasure of it as an actor is I'm opposite someone as accomplished and open as Elizabeth Olsen, who is able to put herself in Audrey's situation with such intense empathy and compassion and defend Audrey's point of view. And in a way like a tennis rally, the bouncing of the ball over the net is what gives you a strange, perverse pleasure in what you do. But for both of us we were very relieved when the scene was over because we had an obligation to step inside that despair for a moment and experience it. And there is despair that arises from the awful tragedy of Audrey's abortion, but there's a secondary despair that arises from their detachment from each other in that moment, that they are living two different lives in two different worlds and they are unable to connect. These are two people who are married and have a child. They are both very lonely in that moment, and I certainly felt that on the day we shot it.

Williams has been called the "Hillbilly Shakespeare." What parallels do you see between Williams and the bard himself?

I do see an ability in both of them to distill very profound aspects of the human condition into very simple poetry. That is something they share as writers. Shakespeare was a lyrical poet, he wrote in poetic form, and Hank is lyrical in that his poems are set to music, and so there is form and structure. I think if there's a reason he's been called the "Hillbilly Shakespeare," it's because he found new ways of expressing things everybody could relate to in very beautiful and accessible simplicity.

In one of the lighter movements in the movie, Hank is absolutely fascinated with his garage door opener. Has anything in your life entertained you to no end and you're not really sure why?

[Laughs.] I mean, what I loved about that is ... Hank's doing really well, it's Christmastime, he's having a party and he's playing with his new toy. He's got the latest technology, being able to push a button and the garage

REVIEW I Saw The Light



In "I Saw the Light," Tom Hiddleston excels at magnifying the tension between country music legend Hank Williams and those closest to him: his mother, his bandmates, his handlers and his wife.

Read the full review online at redeyechicago.com/movies

door opens [dramatic pause] on its own! Goodness. The first time I got Sonos in my house two years ago ... basically it's a sound system whereby you can have speakers in every room in your house and you can control it from your computer or your phone, and you can stream music and it plays everywhere. You can have it a little bit quieter in the kitchen if you're cooking, louder in the living room, and you can control it remotely and it's wireless. The first time I got it I was so overwhelmingly excited I was running back and forth between my kitchen, my living room and my study. And you can play different songs in every room. It's crazy. Suddenly you are the master of the soundscape of your domestic kingdom, and I was as giddy as Hank was in that moment.

I'd be remiss if I didn't ask you about Loki. In the upcoming "Captain America: Civil War," do you think he's on Team Cap or Team Iron Man?

Let's not forget that both Iron Man and Captain America were unkind to him in "The Avengers," shall we say. [Laughs.]

Indeed, to put it mildly.

So I don't think he's going to pick sides anytime soon. I feel like he's sitting on a rooftop somewhere with a big bucket of popcorn amused that the children are playing. And I think he finds it delightful that they have fallen out and has a ringside seat, as it were, for the big fight.

Who do you think was in more anguish: Loki being denied the throne of Asgard or Cookie Monster when you did the delayed gratification lesson with him on "Sesame Street"?

[Laughs.] Probably the Cookie Monster. Yeah, yeah, even though without cookies he's a very sad Cookie Monster, let's face it. But he got his cookies faster than Loki got a throne.

Dan Aykroyd and John Belushi in 'The Blues Brothers'

Scene it

THE CHICAGO VIBE IS
STRONG IN THESE 6 MOVIES



By Lauren Chval | REDEYE

The Boss" hits theaters Friday, and it's no surprise that Plainfield native Melissa McCarthy (who also co-wrote the script) set her latest comedy in her sweet home Chicago. Between taking rides on the CTA, talking to her reflection on the surface of The Bean and a funny reimagining of Trump Tower, our city is really on display in "The Boss."

Plenty of movies have been filmed in Chicago over the years, but there are some that do the city justice better than others.

My Best Friend's Wedding

This 1997 classic romantic comedy stars Julia Roberts as Julianne, a 27-year-old restaurant critic intent on breaking up the wedding between her best friend, Michael (Dermot Mulroney), and his 20-year-old fiancée, Kimmy (Cameron Diaz). Aside from the fact that Kimmy is a University of Chicago



student, her dad also owns the White Sox, meaning two scenes take place at Comiskey Park (in the days before The Cell). The emotional climax takes place in Union Station, where Michael and Julianne have a heart-to-heart about their friendship and his desire to marry Kimmy. And in case you aren't anxious enough for summer, there's a great scene where the two of them take a boat ride down the Chicago River.

Ferris Bueller's Day Off

This is such an obvious choice, but how could it not be on the list? John Hughes' 1986 film is a love letter to Chicago, and Ferris' ditch day has been inspiring delinquent teens for 30 years. They catch a ball game at Wrigley Field, observe the city from the top of the Sears Tower, fool around in the Art Institute and observe the traders in the Chicago Mercantile Exchange. If all of that wasn't classically Chicago enough, the day ends with Ferris (**Matthew Broderick**) singing tunes from atop a parade float. Hughes, who went to high school in Northbrook, set the majority of his films in Chicago (or the 'burbs), but this one stands out as the movie that captured the heart of the city.

The Blues Brothers

Another classic. Jake and Elwood Blues set out on a mission to put on a performance

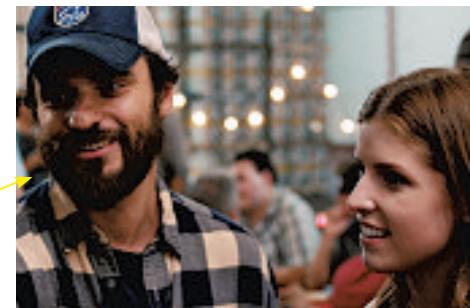
that earns \$5,000 in order to save from foreclosure the orphanage in which they grew up. Their concert takes place in the "Palace Hotel ballroom," which is now the South Shore Cultural Center. But perhaps the best display of Chicago is when the brothers race through the city, chased by dozens of police vehicles. Their car falls apart in front of the Daley Center, but they bolt into City Hall to pay the taxes on the orphanage before they're arrested. Both director John Landis and star John Belushi were Chicago natives and clearly had an idea of how to show off the Windy City.

The Break-Up

Like any good Chicago couple, Gary (Vince Vaughn) and Brooke (Jennifer Aniston) met at a Cubs game at Wrigley Field. Once their relationship hits a rough patch, they break up but both refuse to move out of their condo. You can imagine how that goes. Vaughn went to high school in Lake Forest and is pretty much the celebrity you're most likely to randomly spot in Chicago. The 2006 movie also features a concert filmed in the Riviera Theatre, a classic Chicago spot.

Drinking Buddies

Kate (Olivia Wilde) and Luke (**Jake Johnson**) are co-workers at Revolution Brewing, a craft brewery in Chicago. The two navigate a complicated friendship despite



both having significant others. Released in 2013, the film feels like an ode to Chicago's growing craft beer scene (Revolution Brewing is real!), and the actors actually drank the brewery's beer while filming, which seems pretty Chicago to us. Johnson grew up in Evanston, and director Joe Swanberg is also a Chicago native.

While You Were Sleeping

Sandra Bullock stars as Lucy, a lonely CTA worker. How Chicago is that? A guy she has a crush on falls onto the "L" tracks, and she saves him from being crushed by a train. While he's in a coma, she accidentally convinces his family that they're engaged, and they all fall in love with her. The most convincingly Chicago aspect of this 1995 movie is the fact that Bullock is always in bundled up in a giant coat with an ugly scarf and hat. Chicago winters aren't a joke.

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Melissa McCarthy and Kristen Bell in 'The Boss'



★★★★★ THE BOSS
R

'The Boss' is an average Melissa McCarthy comedy, and that's OK



Lauren Chval
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pleasant surprise.

Melissa McCarthy stars as Michelle Darnell in this comedy that she wrote with her husband, Ben Falcone (their second try after 2014's maligned "Tammy"). She's the CEO of three Fortune 500 companies, the 47th richest woman in America and fills the United Center with rabid fans eager to hear her get-rich tips and see her rap a version of "All I Do Is Win." Between her distinct hairstyle and some self-tanner references, the Donald Trump comparison makes itself.

Her nemesis/ex-boyfriend from the '90s, Renault (a well-utilized Peter Dinklage), gets her thrown in jail for insider trading ("White collar crime doesn't count!"). By the time

Michelle gets out five months later, she's broke with nowhere to go, so she invites herself to sleep on the couch of her former personal assistant, Claire (Kristen Bell), and her daughter (Ella Anderson). They launch Darnell's Darlings, a brownie business to compete with the cookie-slinging Dandelions, and hijinks ensue.

"The Boss" sticks to a well-trodden path, and there's not one moment in the movie that takes the audience by surprise. The upside of that is that it's tightly written—at 99 minutes, nothing drags out too long or wears out its welcome. McCarthy has clearly had success with physical comedy, and she tries to incorporate it here but with terrible results. Shots of her falling down stairs or getting flung against a wall by a pullout couch aren't half as funny as her quick, foul-mouthed jokes, and you have to wonder if she feels more comfortable with the physicality even if it's not as amusing.

The ending veers wildly in tone and stakes—we're supposed to believe corporate warfare suddenly has life and death implications? But up until that point, McCarthy carries the thing with verbal sharpness and by having fun with the character. "The Boss" isn't anything special, but with its star, it doesn't need to be.



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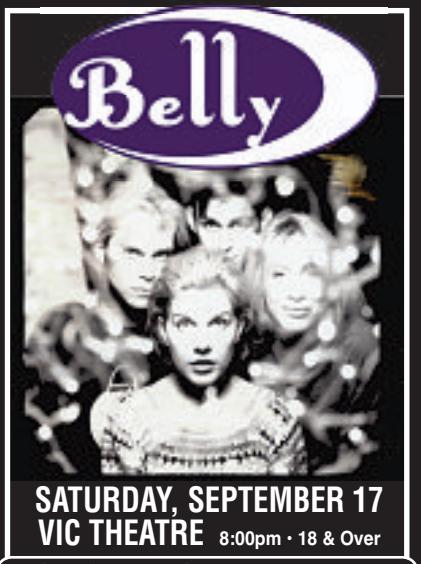


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Jake Gyllenhaal showering can't even save this movie

Lauren Chval

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“Everything has become a metaphor,” Davis (Jake Gyllenhaal) says shortly after his wife dies in a car accident.

He proceeds to list bad metaphors until he stops himself. “Too much.”

You have to wish “Demolition” had taken its own advice, or at least expressed some self-awareness. Everything in the movie—down to its title—is a bad metaphor. Davis lives in a pristine, modern house—all white surfaces and sheets of glass. “I hate this house,” he says at one point. “It’s just shiny stuff.” His father-in-law (Chris Cooper) advises him that if you want to fix something, you have to take it all apart to see what went wrong. So Davis gets out his toolbox and starts dismantling everything from bathroom stalls to kitchen appliances. In case these metaphors aren’t hitting home, there

are plenty of shots of Gyllenhaal just swinging a sledgehammer at a wall.

From “Brokeback Mountain” to “Nightcrawler,” Gyllenhaal has proven himself a notable actor, but his beard does the heavy lifting in “Demolition” (he’s clean-cut in the beginning and gets scruffier as his psyche unravels).

Naomi Watts plays a mother who takes an intense and convenient interest in Davis and his grief, as if beautiful but damaged blondes always appear out of nowhere to guide widowers through their pain. Her angry son (Judah Lewis) rounds out a cast of characters who are totally emotionally stunted without any real explanation, and the script is so muddled and aimless that it makes the movie feel twice as long.

As Davis destroys his life, his house, his professional career, his relationship with his in-laws, there’s never a worry about financial repercussions or any sort of tangible consequence. Other movies have tackled white



Jake Gyllenhaal and Heather Lind in ‘Demolition’

★★★ **DEMOLITION**
R

men feeling numb in their comfortable lives, but without depth or purpose, this one feels like a waste of everyone’s time. Grief is a universal experience, but “Demolition” makes it inaccessible with crushing clichés and cheap plot twists. Not one emotion is

earned. Not one conversation impactful.

There are a handful of lines that induce a chuckle and exactly three shots of Gyllenhaal in the shower. I can see how you might think that would be enough to carry a movie, but the miscalculation is staggering.



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★★★★★
MR. RIGHT
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'Mr. Right' is so wrong it actually kind of works



Margaux Henquinet
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Let's get this out of the way: "Mr. Right" is a mess. It's not a great movie. It's all quirk and flash, with no logic and minimal real emotion.

But just accept that it's a mess, because the sooner you do, the more quickly you're going to start to kind of enjoy it.

In what she hopefully took as just a fun, YOLO side project, Anna Kendrick, a queen of quirk herself, stars as Martha, who wears quirky things like cat ears and pretzel-shaped earrings and does quirky things like attempt to fry whipped cream. After being cheated on by her boyfriend, who accuses her of having "no sense of adventure," she tells her friends, "I wanna do something terrible," like finding a block party with a contest where they "show, like, our boobs or something" (this is set in New Orleans, BTW).

That plan is abandoned, but it's not long before "something terrible" arrives in a shower of boxes of condoms at the neighborhood store: a similarly quirky fella with a similarly quirky fashion sense who, oh, just happens to be a hitman.

But it's fine, he's a good hitman. He only kills the people who hire him. And people who threaten him. Or get in his way. Whatever.

The two hit it off right away. She tells him about how she abandoned her dream of going on a museum dig—she's a paleontologist, because of course—for her terrible boyfriend. He casually mentions killing people and waterboarding a terrorist. She assumes

he is kidding, and he doesn't seem too concerned about making sure she understands. It's fine.

Our Mr. Right is played by Sam Rockwell, who played that jerk who betrayed Drew Barrymore in "Charlie's Angels," but he's about the only similarity between the two movies (the other being really great use of fun, catchy music). The action/danger plot here is loosely sketched—Mr. Right gets caught in the middle of some hitman-sibling rivalry, and there's an ex-colleague (Tim Roth of "Lie to Me") on his tail for some reason—and the protagonists are, too.

If you want to get really picky about it, Martha and Mr. Right have a totally red-flag relationship: Guy won't tell girl his name (he says he hates it). Guy doesn't listen when girl tells him to leave her house. Guy and girl bond over throwing knives at each other. When guy kills other guy in front of girl, girl goes home to angst but does not call police. By end guy and girl are happily killing people together. Uhhhhh.

And the writing is facepalm-inducing, with gems like "Are you upset because I killed that guy?" and a little monologue about the sad, lonely life of a contract killer.

But weirdly, by the end, the absurdity settles in, the danger/action plot ramps up a little and everything becomes almost fun. Hitmen throw temper tantrums. Mr. Right and another hitman played by defacto Wu-Tang Clan leader RZA bond over gummy bears. Shots of blood flying through raindrops are oddly beautiful.

So hey, look. "Mr. Right" isn't great, but Anna Kendrick is. Nothing good is coming out this week anyway, and you can watch this movie without even leaving your house. So why not? Embrace the mess and have a good time.

Davis biopic 'Miles Ahead' doesn't quite hit right notes



FAST PAISED

Matt Pais» redeye@redeyechicago.com
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problems? No. It showed him getting on up.

"Miles Ahead," starring director/co-writer Don Cheadle as the late jazz icon, is less birth of the cool than absence of the icon. It's not that every biopic should follow the standard trajectory of childhood/big break/major setback/legacy. But without clarity and force in the early years, the late-period stuff doesn't connect. Much of the film focuses on a progressively outlandish caper in which

Rolling Stone reporter Dave Brill (Ewan McGregor) tries to get an interview with the on-hiatus artist, who's fiercely protective of a recent recording that's eventually stolen and needs to be recovered. The vibe is very '70s, but more funk than experimental jazz.

Not that the rest of the movie necessarily connects the music and the people. Borrowing a \$20 from one woman to write his phone number for another, Miles is smooth in introducing himself to the great love who would become his wife, Frances (Emayatzy Corinealdi), but the film can't make sense of the depth of their bond nor why he so carelessly strays from her. (The inevitable blowout fight is too reminiscent of "Walk Hard" for comfort.) And his career gets a conventional treatment that's far too narrow, only seeking to explore a veteran's frustration toward the public's refusal to let an artist change or even digest all of the previous material. An observant moment finds a so-called fan only really listening to the "Kind of Blue" classic "So What," and personality



Don Cheadle as Miles Davis in 'Miles Ahead'

comes through clearly when Dave asks Miles if he studied piano, and the trumpet player responds that he just woke up black and knew how.

Miles Davis, arguably one of the last rock stars of jazz, apparently wasn't a very nice guy, and Cheadle doesn't shy away from that. His voice and temperament elevate the performance above impression, though it doesn't register as mastery. But "Miles Ahead" only has flickers of inspiration, of

musical ability, of drug addiction, of industry politics. It's hard to say if the label is taking advantage of Miles or if he's just being difficult. Where "Love and Mercy" expertly moved between eras in a troubled legend's life, "Miles Ahead" constantly obscures. Wait, he had a hip disorder, huh? Not good to walk out of a movie like this—which, it's worth noting, is still more plot-driven than impressionistic—and feel like you didn't learn much.

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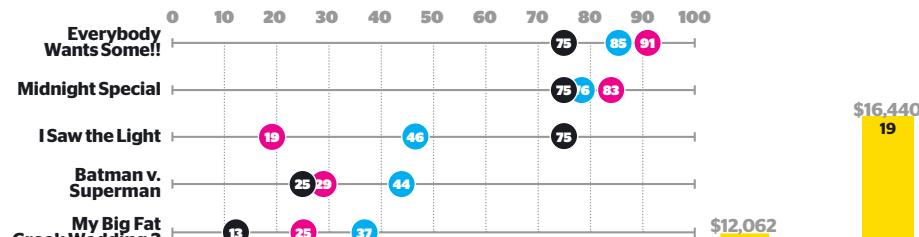
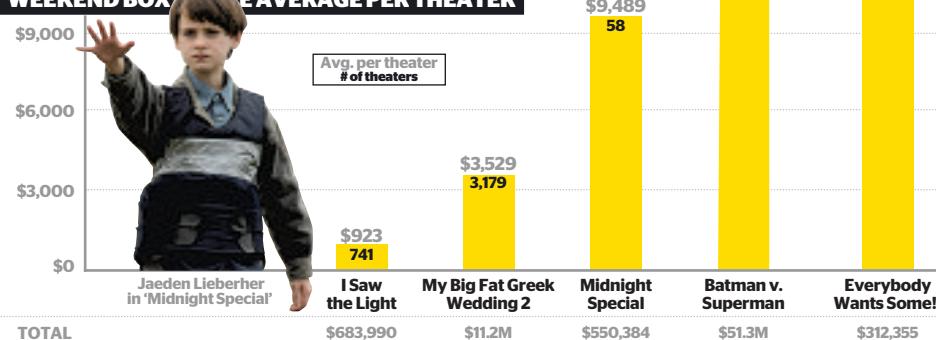


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movies

movie business

With a new batch of movies opening, you may be digging through your brain to remember what else came out recently. Here's a look back at what RedEye thought about some of the movies, an idea of how critical aggregators rate them and how much money each brought in last weekend. —REDEYE

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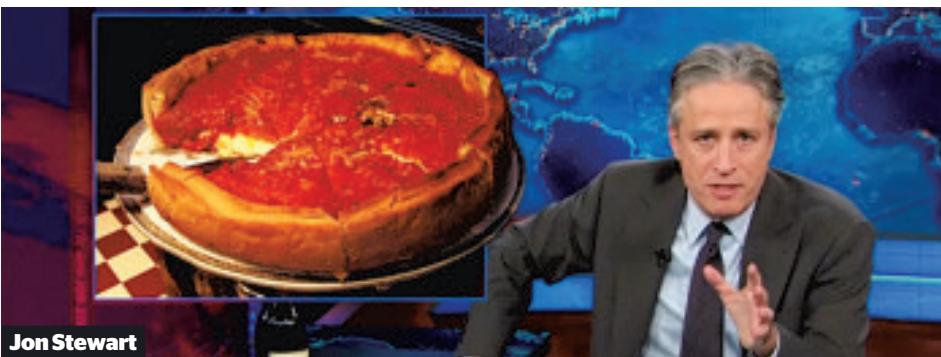
Jesse Jackson Jr.
BRIAN CASSELLA/TRIBUNE FILE



Drew Peterson
AP FILE PHOTO



H.H. Holmes



Jon Stewart

BEST CASE SCENARIO

7 CHICAGO/ILLINOIS CASES WE'RE SUGGESTING FOR 'AMERICAN CRIME STORY' SEASON 2

By Elise De Los Santos | REDEYE

Just like 21 years ago, the verdict has been reached on "The People v. O.J. Simpson."

The surprise hit show, whose finale aired Tuesday, has kept viewers riveted during its 10-episode run, a bit of an anomaly for our spoiler warning-obsessed society, since the ending (O.J. was found innocent!) came as no surprise.

Also no surprise: The show will be renewed for a second season.

FX hasn't given the official word yet, but the show's producers and John Travolta have already been talking about what's next. Season 2 will focus on an entirely new topic, which reportedly will center around Hurricane Katrina and its aftermath, according to *The Hollywood Reporter*.

But what if the next season of "American Crime Story" focused on a Chicago- or Illinois-centric story? After all, O'Hare had a small cameo in the first episode, as it was where Simpson landed after leaving California the night his wife was killed. We make the case for seven cases that "ACS" should consider for Season 2.

The United States of America v. Rod Blagojevich

You can't ask for a more colorful character convicted of corruption than our former governor, the Elvis superfan who had his aides carry a hairbrush with them at all times. Not only was all the legal stuff sensational—his impeachment, removal from office and sentence of 14 years in prison because of his attempt to sell then president-elect Obama's Senate seat—but Blagojevich's personality and media antics also have "Made for TV" stamped all over them.

After being removed from office, the Chicago native and Northwestern grad hit up the media circuit, appearing on morning shows, the "Late Show with David Letterman" and Jon Stewart's "The Daily Show" to state his innocence. He also tried to appear on reality show "I'm a Celebrity... Get Me Out of Here!" (a judge refused to allow it) and competed on Season 9 of "The Apprentice." Unlike O.J., he didn't walk free, but even behind bars he continues to make headlines: "Blagojevich To Start Working In Prison Library" and "Photos show

Rod Blagojevich with white hair behind bars." C'mon, FX, you know you want to do this.

The U.S. v. Jesse Jackson Jr. and Sandi Jackson

A few years ago, the political power couple seemed to be just at the beginning of promising political careers, Jesse Jackson Jr. as the U.S. representative for Illinois' 2nd District and Sandi Jackson as alderman of Chicago's 7th ward. However, a 2012 investigation into the misuse of campaign funds led to the loss of their offices, stints in federal prison and a pretty epic fall from grace for the son and daughter-in-law of civil rights activist Jesse Jackson.

Yet even in the midst of the federal investigation and despite having been on medical leave for months, Jackson Jr. won re-election in 2012. If "ACS" wanted to use this case as a springboard for diving into the curiosities and corruption in Chicago and Illinois politics, it'd surely find a lot to go on.



Aaron Schock
AP FILE PHOTO

The Curious Case of Aaron Schock

There's no trial the series could center on—yet—but the U.S. representative's celebrity- and travel-themed Instagram account could easily inspire a few episodes of "American Crime Story." The photogenic Illinois politician—who infamously redecorated his Capitol office a la "Downton Abbey" and then brushed off criticism by quoting Taylor Swift ("haters are gonna hate")—has posted photos of himself parasailing and whitewater rafting



Leopold and Loeb

the Andes, tangoing in the streets of Buenos Aires and cheesing with the likes of Ariana Grande and Steven Tyler. Who even is this guy? "ACS" could answer that question.

The People v. Drew Peterson

Yes, Lifetime and Rob Lowe have already portrayed on the small screen the case of the Bolingbrook police officer convicted of killing his third wife after his fourth wife went missing, but "American Crime Story" can do much more justice to the story across 10 episodes than Lifetime did in a less-than-90-minutes TV movie.

Peterson's fourth wife, Stacy Ann Cales, went missing in 2007 but was never found, and no evidence was traced back to Peterson being involved in her disappearance. However, Peterson was arrested in 2009 for the 2004 murder of his third wife, Kathleen Savio, and later found guilty and sentenced to 38 years in prison, a sentence he's currently serving in Menard Correctional Center downstate. In 2015, Peterson appeared in court again on two felony charges related to trying to hire a hitman to kill the prosecutor who put him behind bars.

Illinois v. Leopold & Loeb

Are the names ringing distant high school history bells? It may be too far a throwback for "American Crime Story," but the 1924 trial of University of Chicago students Nathan Leopold and Richard Loeb was labeled "the trial of the century" at the time. The pair kidnapped and killed 14-year-old Robert Franks in Chicago to prove they were smart enough to pull off the "perfect crime," but the murder was eventually traced back to them.

The pair confessed and were sentenced to life in prison instead of receiving the death penalty, thanks to their lawyer, who made an

eloquent speech against the practice (much like Johnnie Cochran, perhaps?). They served their sentences at Joliet Prison and later Stateville, where Loeb was killed in 1936 by a fellow inmate (Leopold was paroled in 1958, moved to Puerto Rico and died of a heart attack in 1971).

The murder trial of H.H. Holmes

Holmes killed dozens and perhaps hundreds of people during the Chicago World's Fair in 1893 in his "murder castle" in present-day Englewood, earning him the label "America's first serial killer." But Martin Scorsese and Leonardo DiCaprio already have dibs as they're attached to the upcoming movie adaptation of Erik Larson's "The Devil in the White City," which details the killings.

Chicago v. Jon Stewart, aka Jon Stewart v. deep-dish

Sorry, that got kind of dark, so we'll end on a lighter note. In what was possibly the lowest point of Stewart's "Daily Show" tenure—to Chicagoans, at least—a report about One World Trade Center topping the Willis (Sears!) Tower as the tallest building in North America in 2013 somehow turned into a minuteslong rant against deep-dish pizza.

Stewart threw around insults as he described deep-dish as "not pizza," "a [bleep]ing casserole," "a cornbread biscuit which you've melted cheese on," "tomato soup in a bread bowl"—and those are just the ones we can print. A pizza truce was struck, however, when Marc Malnati of Lou Malnati's guested on "The Daily Show" and fed Stewart a Chicago-style pizza, which the host grudgingly admitted was "very tasty." Case closed.

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Heating up

I screwed up.

I showed up at a hot new restaurant in the middle of dinner rush hour looking for a table for six without a reservation. You see, I thought I'd made one, but it turned out I mistakenly booked a table a month out at Imperial Lamian in River North. The lobby filled with people. The open kitchen was a flurry. Steam poured from bamboo pots, and hand-pulled noodles thwacked against the counter. The restaurant buzzed, and I panicked. But the host smiled and said there was no need to worry—they'd have a table ready in 15 minutes. We were seated 10 minutes later.

Chinese food via Indonesia and an electrical engineer

This is a true testament to the level of service at Imperial Lamian. They didn't accommodate me because I'm a critic (I always use a pseudonym, and my friend did most of the talking). They sensed our disappointment and made something happen. What's even more extraordinary is that Imperial Lamian's Chicago location, the first to debut in the U.S. last month, was opened by a guy who was working as an engineer just a few years ago. A graduate of Purdue University, CEO and partner Vincent Lawrence admitted he "knew very little about restaurants" before this venture.

Raised in Jakarta, Indonesia, Lawrence knew all about Imperial Group, an Indonesia-based restaurant house that produces quality, experienced food that Lawrence couldn't find in Chinatown. He had a business partner with restaurant experience and hired consultants and designers who could fill in the gaps.

East meets West in form and function

One of those partners was Jakarta-based design firm Metaphor, the folks who have ultimately created one of the most beautiful dining rooms in the city. While I waited for my table, I had a good chance to ogle the space. The lobby is capped with a handful of turquoise-colored birdcages transformed into cool pendant lanterns. The floor is a swirl of marble tiling, and the polished stone host station is so imposing that Donald Trump might relish using it as a lectern. Dining room booths are separated by wooden dividers that look like giant abacuses. Gold-toned metal chandeliers—rich interpretations of what might be cheap paper lanterns in a pedestrian Chinese spot—hang overhead. In a time when many new restaurants use paint-by-numbers standards with chalkboards and reclaimed wood, Metaphor has created something inspiring and unique.

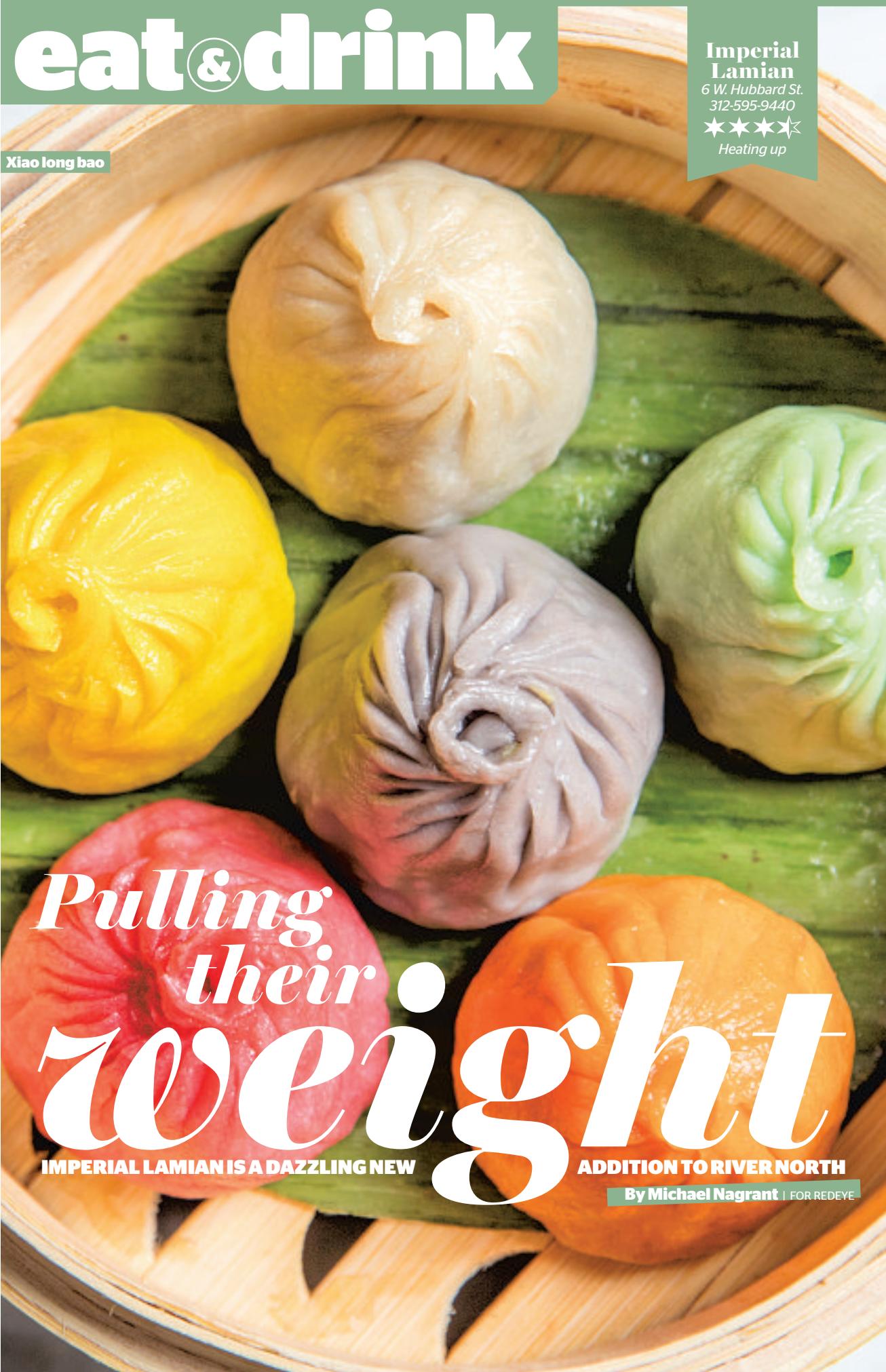
"Looking for real estate was a bit of a challenge. When we'd talk to landlords and we told them we were doing a Chinese restaurant, they all kind of got worried," Lawrence said. "They thought we were going to build a place covered in red with a bunch of dragons everywhere."

Pulling their weight

IMPERIAL LAMIAN IS A DAZZLING NEW

ADDITION TO RIVER NORTH

By Michael Nagrant | FOR REDEYE





Char siu and wonton lamian



Jasmine tea smoked ribs



They don't serve tripe, but this ain't P.F. Chang's, either

These days, Chinese restaurants seem to have an impossible standard of "authenticity" imposed on them in a way that American restaurants do not. No one bats an eye if some hot chef is mixing goat cheese with shishito peppers and bacon. That's considered creative. But if a Chinese restaurant isn't serving innards and bitter melon or seasoning everything with mouth-searing Sichuan peppercorns, they're not keeping it real.

But good is good. And China doesn't have just one cuisine, just like Lamian doesn't have just one chef. There are three: Andy Foo, the executive chef who handles plated entrees, appetizers and salads; dim sum head chef Lim Kee Tiong; and noodle head chef Wang Hong Jun.

Lamian's menu focuses on a mix of Cantonese and Jiangsu cuisines. It's salty, sweet and refined. While you'll find some non-Chinese touches, like French-style laminated pastry on the dim sum, you won't find General Tso's chicken or crab rangoon.

When you do see crab on the menu, it will be premium lump crab mixed with silky pork stuffed into a delicate, hand-pinched dumpling filled with piping-hot broth (\$12). It's called a xiao long bao, or soup dumpling, and you should definitely know the name before visiting. Another soup dumpling boasts that same pork swimming in a black truffle oil-scented broth that explodes in a funky

surprise (\$10). Simply put, Lamian serves the best soup dumplings in Chicago.

"We hand-pinch all of them minutes before service so the dough isn't sitting around getting old," Lawrence said. "We do hundreds, if not thousands, a night. When we get very busy, it gets very scary that we might not finish or that we might run out."

Damn, that's good dim sum

The menu's dim sum section is robust and includes options such as the venison puff (\$12), which boasts a buttery puff pastry made in-house stuffed with tender shreds of roast venison spiced with black pepper and coated with a honey glaze and crunchy sesame seeds. Another bao-style bun is shaped like a mushroom and includes a dough stem. The outside is painted to look like it's streaked with soil, and the insides are brimming with delicate shiitake threads and truffle oil (\$8).

Oodles of noodles

The lamian ("la" means stretched, "mian" means noodle), which is pulled to order, has a satisfying chew you don't find in premade noodles. You can get a bunch of different flavor combinations, but I settled on a mix of char siu (barbecued pork), pork wontons and a runny soft-boiled egg (\$17). So many other places serve char siu that's chewy and tastes

like cheap hoisin, but Lamian's hearty cut of pork wafts star anise. The pork broth it's served in isn't the thick stuff that comes in ramen bowls, but a light brew that's dappled with golden droplets of fat and smoky, salty flakes of shaved bonito.

The hot dish(es)

Not everything was perfect. I loved that the seafood fried rice (\$18) was larded with a bunch of whole lobster claws and creamy scallops and that the rice grains were distinct and firm. Bits of egg in the mix tasted like smoky custard. Still, it felt like the rice could use a bit more salt.

"I've heard that from others," Lawrence said. "We're trying to achieve what is referred to as 'wok hay,' which means we're trying to infuse the flame of the wok and focus on the delicate flavors of the rice. If you drown the rice in soy sauce, those flavors get lost."

A plank of charbroiled sea bass (\$35) was glazed with honey and plum, draped on a bed of grilled asparagus and crowned with a cotton candy-like nest of frizzled leeks. The flavors and presentation were remarkable, but the sea bass was slightly overcooked and a touch too firm.

But these things are minor. And once I bit into the jasmine tea smoked ribs (\$26), I forgot everything. They're braised, slow-roasted and charbroiled. The result is tender with a

RATINGS KEY

- ★★★★ DEAD UPON ARRIVAL
- ★★★★ PROCEED WITH CAUTION
- ★★★★ GIVE IT SOME TIME
- ★★★★ TAKE IT OR LEAVE IT
- ★★★★ OFF TO A GOOD START
- ★★★★ HEATING UP
- ★★★★ ALREADY HOT

sweet and spicy crisp bark, evocative of the baked Canadian baby back ribs with serious Chinese flavors.

You'll also want to try the crispy prawn (\$23), which is sort of a riff on honey walnut shrimp. Instead of the usual cloying presentation sogged with mayo, Lamian's version is tempura-battered to flaky perfection and lightly drizzled with wasabi aioli. There's an acidic passionfruit swirl that cuts through the sweetness.

A mule from another mother

There's a decent sake list here, but I stuck to cocktails, which included a bracing Singapore Sling (\$14) and a fantastic Amaro Mule (\$12). The Moscow mule you know and love is a great summer sipper, but after a few, the sweetness of the ginger beer can put you in a sugar coma. Lamian's cocktail packs real ginger heat and a pungent kick of lime plus the bitter finish of amaro instead of vodka. It's a balanced, complex sip.

Bottom line

Imperial Lamian's arrival in River North should be worrisome for nearby Chinese chain P.F. Chang's. The gourmet, well-executed cuisine is so good that I imagine they'll steal away a lot of business, not to mention that of other middling Hubbard Street restaurants nearby.

MICHAEL NAGRANT IS A REDEYE CONTRIBUTOR.

REPORTERS VISIT RESTAURANTS UNANNOUNCED, AND MEALS ARE PAID FOR BY REDEYE.



WHAT CHICAGO BARTENDERS REALLY THINK ABOUT JON TAFFER AND 'BAR RESCUE'

By Heather Schroering | REDEYE

Within the nightlife industry "there is no greater authority" than "Bar Rescue's" Jon Taffer, according to Jon Taffer. But others liken him to the "Donald Trump of the bar industry," as a few local bartenders put it on Facebook in response to Taffer's feather-ruffling Huffington Post interview last week that disses bartenders who drink with their patrons and incorrectly claimed the Mexican spirit mezcal is related to a hallucinogenic drug.

The interview comes on the heels of two reputable Chicago bars rejecting offers to participate on the show—legendary craft beer bar Hopleaf and end-of-the-year list-topper Best Intentions. Though a few local bars have been featured on Taffer's Spike show, "The list of places at which he's not welcome grows longer by the day," said Christopher Marty, co-owner of Best Intentions in Logan Square.

"I think he's dangerous because at some point he seems to have decided that he did not need to learn anything else and he knew everything that he needed to know," said Jay Schroeder, beverage director of the recently opened Mezcaleria Las Flores. "We see this guy doing nothing but harm and denigrating our profession on something that we worked really hard to clarify."

Queen Mary Tavern bar manager Mony Bunni said she's offended most by how he

paints the bar industry in negative light, and repeated that he's "out of touch." Taffer incorrectly told The HuffPo that the spirit mezcal is made from the same plant that the psychedelic drug mescaline comes from.

"It's a huge myth," she said. Mezcal is made from agave, a succulent more closely related to aloe, while mescaline comes from the peyote cactus. The Huffington Post later removed the comment from the article and issued a correction.

Schroeder also noted that Chicago's bar industry is an innovation leader in comparison to most small-town bars, and Taffer's agenda "translates poorly" here. "I think it's important for us to remember that we're at a razor edge ... pushing forward knowledge and innovation," he said. "A lot of times what he's doing is trying to aim more toward that populous perspective, even in a city like Chicago that demands a little bit more."

While he may have some experience in the hospitality industry, esteemed bartenders far and wide are upset with Taffer. Here's what else Marty, Schroeder, Bunni and Drumbar beverage manager Whitney Morrow think he got wrong.

Is it rude to signal a bartender?

Taffer: "If you have to signal a bartender to get a drink ... they're not doing their job."

Bunni: There are certain nights that I'd love to grow another set of arms in order to shake more drinks than I possibly can.

Marty: By his logic, unless the bartender is looking at every person in the bar at the same time, she's failing at her job, and you should feel free to yell, wave, etc. due to her ineptness. I would suggest that being a polite and observant person will not only help you get drinks in a bar, but will improve your life as a whole, everywhere you go, all the time, unless you're in reality television. Then it clearly pays to be neither.

Is it ever OK for bartenders to drink with their customers?

Taffer: "No, it's not. ... If you were drunk right now, you couldn't do your job. How could they do theirs when they drink?"

Bunni: Every bar has different policies on whether they allow it or not. Do I think they should be drunk behind the bar? Absolutely not. But if a guest comes in, it's a sense of camaraderie. There are appropriate times for it.

Morrow: There are some people who think that it's almost shady or unattractive for bartenders to decline guests' requests to drink with them. But at the end of the day, hospitality is interactive. ... It's all kind of part of the show, just like shaking and stirring and fire and whatever else you're doing. It's

just about keeping a professional balance.

Should you tip on every drink or should you tip at the end of the night?

Taffer: "No, typically you tip at the end of the night."

Schroeder: I don't know if he knows how people transact at bars nowadays. If you're paying with cash you're going to get [bleep] service probably [if you tip at the end]. It tends to irk people. If you're paying with credit card, you tip at the end. Use a degree of common sense.

What's an underrated cocktail everyone should try?

Taffer: "An old-fashioned."

Bunni: I've never made more old fashioneds in my entire life than I have in the last two years. It's what everybody who's just starting to get into cocktails is ordering.

Should people eat the bar nuts?

Taffer: "No! ... If it isn't in a package, don't eat it."

Morrow: If you would drink there, you should probably be OK with eating there. Yes, people's hands may have been in it, but if it's a properly served snack, it should be replenished and stocked with new product.

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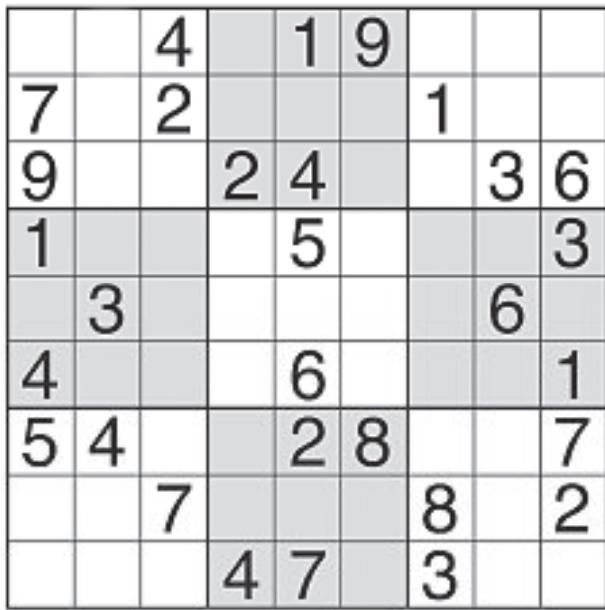
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- » The word "left" comes from "lyft," which means broken.
- » A horse's hoof is really just one big toe.
- » Claw machines are actually rigged against winning.

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- 17 Remain
- 18 Any animal with a spine
- 20 Family member
- 21 Get well
- 22 Wash off lather
- 23 ___ on; keep thinking about
- 25 Forbid
- 26 Tightwads
- 28 Gizmo
- 31 Say
- 32 "Guilty" and "Not guilty"
- 34 Floor pad
- 36 "I Am...I ___"; Neil Diamond song
- 37 Tiny weights
- 38 Agile
- 39 Added wing
- 40 Messy folks
- 41 Punctuation mark
- 42 Peruvian pack animals
- 44 Author Truman
- 45 Actor Danson
- 46 Too aggressive
- 47 Bar seat
- 50 ___ forth; spew
- 51 Burro
- 54 Bicycle part
- 57 Up to the task
- 58 Mimicked
- 59 Untrue
- 60 Hopping insect
- 61 Disarray
- 62 Avarice
- 63 Cincinnati team

DOWN

- 1 Gambler's woe
- 2 4 ___ is 3
- 3 Gridlock
- 4 Plaything
- 5 in; enjoys
- 6 Perfect
- 7 Lass
- 8 Many a time
- 9 Bread variety
- 10 Tempting; attracting
- 11 Straight ___ arrow
- 12 up; arranges
- 13 Spruce or yew
- 19 Paper clip alternatives
- 21 German mister
- 24 Unwanted plant
- 25 Sheep cries
- 26 Think deeply
- 27 Know-___; smarty-pants
- 28 Jewels
- 29 Possessing job skills
- 30 Fortune-teller's deck of cards
- 32 Major leaguers
- 33 Popular dog, for short
- 35 Actress Daly
- 37 Pleased
- 38 Tenth-grader, familiarly
- 40 Scent
- 41 Money
- 43 ___ with; opposed to
- 44 Used foul language
- 46 Handbag
- 47 Farce
- 48 Sticky strip
- 49 Small bills
- 50 Storm wind
- 52 Snow toy
- 53 Bodies of water
- 55 CD followers
- 56 Saloon
- 57 Uganda's continent: abbr.

WELCOME TO A NEW ERA IN AMERICAN POLITICS.

CARLYLE

BY THOMAS BRADSHAW | DIRECTED BY BENJAMIN KAMINE

The Republican Party is looking for a more progressive identity leading up to election season. Enter Carlyle Meyers, an ambitious African American lawyer working for the party who agrees to share why he became a member of the GOP. The result is hilarious and startling—an insightful and bold examination of the hot-button racial issues facing America.

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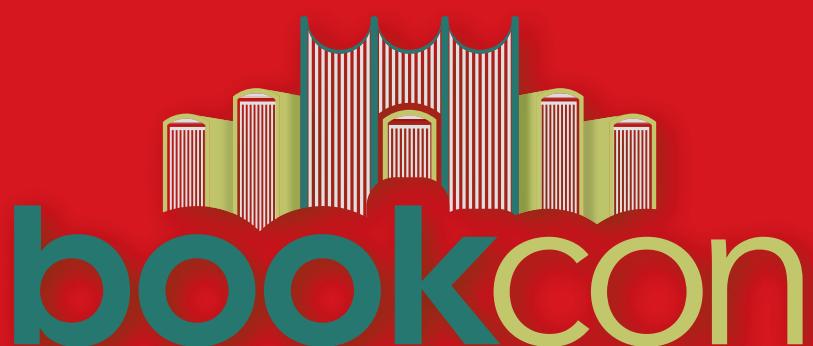


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red hot



THE QUOTE

"YOU KNOW HOW YOU FINISH COLLEGE AND YOU'RE A FEW YEARS OLDER AND YOU'RE LIKE, 'I WISH I COULD GO DO THIS NOW 'CAUSE I WOULD APPRECIATE IT SO MUCH MORE AND UNDERSTAND IT AND GET MORE OUT OF IT?' THAT'S THE OPPORTUNITY I HAVE THIS WITH AND I APPRECIATE EVERY DAY THAT I'M HERE."

—Lauren Graham, to Entertainment Weekly about the upcoming Netflix revival of "Gilmore Girls."

Out on a high note

Part One of the "American Idol" series finale drew a whopping 9.6 million viewers on Wednesday night, up 75 percent from last year's. According to [tvline.com](#), Wednesday's episode was its best performance finale since Season 12's (we're on Season 15 now, FYI). Seems like a lot of people watching bad TV. Just sayin'.



MORE HANNIBAL BURESS, PLEASE

Hannibal Buress took Edinburgh. Welp, sort of. Buress spent 28 days in 2013 immersing himself in Scottish culture, and Netflix wants to show that to the world. According to [avclub.com](#), the comedy documentary "Hannibal Takes Edinburgh" will feature "extended moments from Buress' pin-sharp observational stand-up" alongside scenes of him 'waxing philosophic on building his comedy routine, life on the road for a comedian, and immersing himself in the Scottish culture.' The documentary debuts Friday.

CHRIS SWEDA/TRIBUNE FILE



THE DIGIT

\$5K

That's how much money **Vanessa Hudgens** might have to pay for vandalizing a rock in Sedona, Ariz. If Hudgens doesn't pay a fine of up to \$5,000, she must appear in court, according to [avclub.com](#). Back in February, Hudgens carved her and boyfriend **Austin Butler's** names into a rock in an area managed by Coconino National Forest. Arizona officials investigated the incident because she technically defaced federally protected land. It's fine. Use that hard-earned "High School Musical" money and just pay the fine.

Go buy a piano

Lady Gaga's childhood piano will be up for auction in New York City next month. According to the Tribune, it could go for as much as \$200,000. The piano will be part of Julien's Auctions' "Music Icons" memorabilia sale at the Hard Rock Cafe New York on May 21. That's a lot of money, but whatever.



Furiously Theron

Charlize Theron has officially joined "Fast 8," the next installment in the "Fast and Furious" franchise. According to [variety.com](#), the details of her role are vague, but she's expected to play a villain of some sort. The movie is expected to be released April 14, 2017.

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